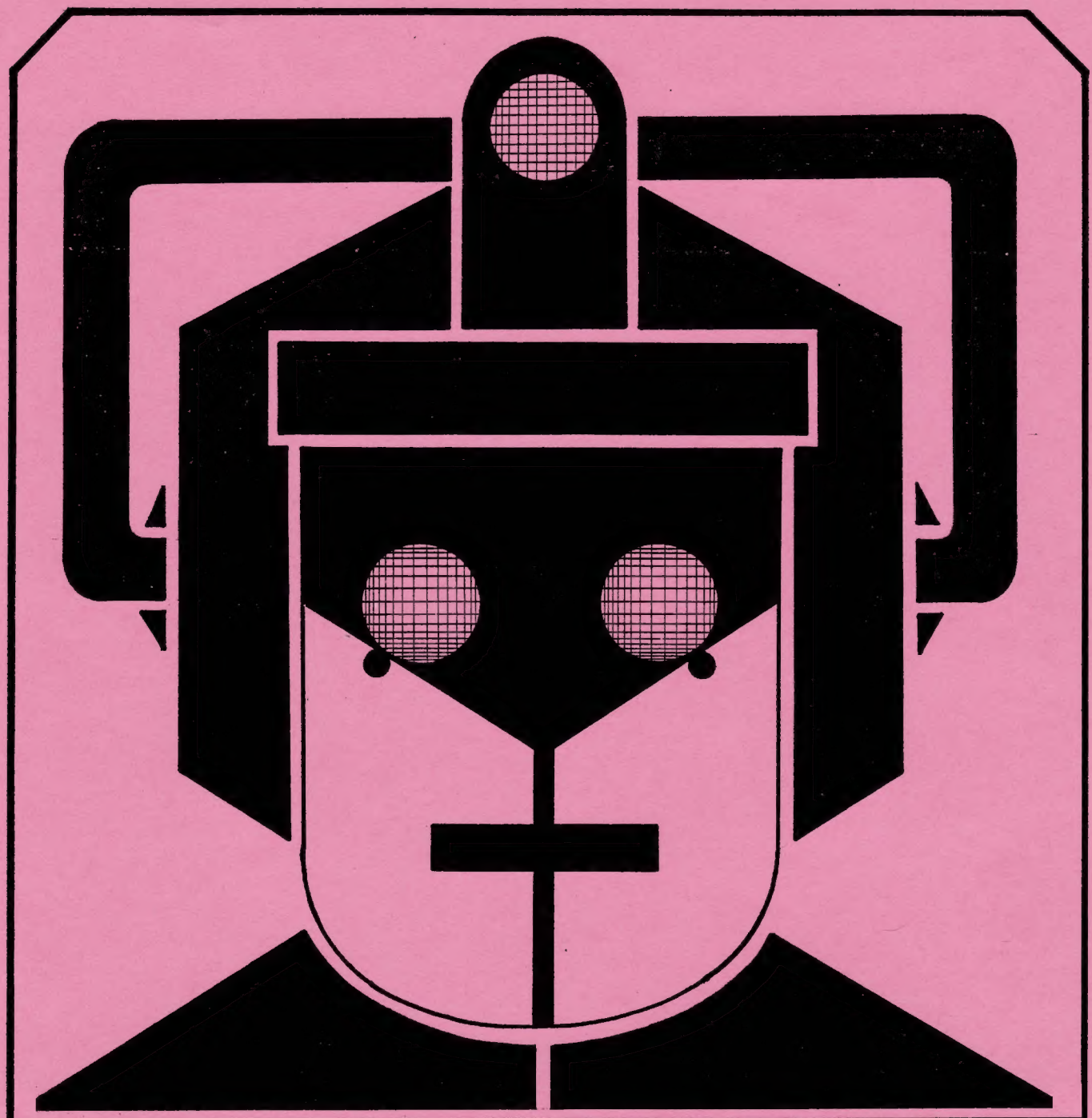


SEASON 2 · Special Release

CMS

SECONDS OUT, ROUND TWO

GARY HOPKINS

As early as March 1964 it was clear to BBC programme planners that 'Doctor Who' would return for a second season. Initial doubts about the success of the series were dispelled by the immediate and overwhelming popularity of the Daleks; a fact which meant a rapid re-thinking of the series' format to accomodate more low-brow science-fiction.

It came as no surprise, therefore, that the second season of 'Doctor Who' was scheduled to feature the Daleks in no less than a further twelve episodes (plus a 'cameo' appearance in 'The Space Museum'). Terry Nation, who by now had begun to make his fortune from the simple word 'Dalek', penned the two new serials to feature his creations, and started the boom in 'Doctor Who' merchandise through their popularity.

The first of these stories, 'The Dalek Invasion of Earth', achieved three important things. First of all, it received the highest overall ratings for a Hartnell serial; secondly, it was honoured by the first of three Dalek 'Radio Times' covers (the others being in 1966 and 1972); and thirdly, it was the first 'Doctor Who' serial to make extensive use of location filming.

Instrumental in the huge success of 'The Dalek Invasion of Earth' was its director, Richard Martin, who went on to direct two more highly popular stories in that same season - 'The Web Planet' and 'The Chase'. All three serials achieved a high degree of television production quality, although they were certainly not without their problems. 'The Chase', for instance, became alarmingly slipshod at points.

Dennis Spooner comments on some of the problems of bringing the Zarbi to the screen (See 'The Web Planet' - "13-12"), and goes on to mention the Mechonoids in 'The Chase'. "Terry put them in the script because he hoped he'd make a few quid out of them, like he did out of the Daleks. The designers killed that, though...The Daleks were marvellous, because they didn't take up any more room than William Hartnell in a cloak. At the time we were working under very severe

studio restrictions. Space-taking things killed it!

"The Mechonoids would have caught on if they'd been pushed a bit more; but they weren't pushed because no-one could have stood the problems involved if they had caught on. They were just physically impossible to get in and out of the studio; they were just designed wrong. Terry was very unhappy about it."

One other problem of the Mechonoids was their weaponry, which consisted of real flame-throwers built into the Mechonoid shells. Because of the BBC's safety regulations, however, the Dalek/Mechonoid battle, which saw the flame-throwers in action, was filmed at the Ealing studios on extended stages. Fortunately, the Daleks never experienced this kind of problem. From the very beginning in 1963 their weaponry had produced the famous "negative" screen effect, activated during the live recordings by the inlay operator from the director's "fish-tank" control-room.

Although the Mechonoids were subsequently to appear in comic-strip form, unlike their Dalek counterparts they have never since reappeared on the screen.

The second season saw important changes both before and behind the cameras, with the departure of old companions and the arrival of new ones. However, the dramatic changes in the style of this season of 'Doctor Who' were more attributable to the advent of new story editor Dennis Spooner, who took over from David Whitaker at the end of 1964. Spooner, whose previous work had included stints on several Gerry Anderson puppet series, brought a much more light-hearted, almost frivolous approach to 'Doctor Who', contrasting this season sharply with the heavier, more enigmatic first season under Whitaker.

Verity Lambert assumed full responsibility for the show following 'The Romans'. Mervyn Pinfield, her co-producer from the inception of the series, left now to resume his work as a director, reappearing briefly (and for the final time) to direct the low-budget production of 'The Space Museum'.

Largely due to the success of the Daleks, 1965 was a good year for merchandising 'Doctor Who'. Apart from the wealth of Dalek merchandise (covering virtually everything from soap to jigsaws), several annuals and novels found their way onto the market. Notable of these was the first 'Doctor Who' annual, which included stories featuring the Zarbi and the Menoptra ("The Lair of Zarbi Supremo", "The Lost Ones"), the Sensorites ("The Monsters from Earth") and the Voord ("The Fishmen of Kandalinga"). These, and the other stories in the annual, are remarkable for their high literary standard; a standard which was equalled and surpassed by the three 'Doctor Who' novelisations made available in the same year by 'Frederick Muller Ltd.' 'Doctor Who - In an exciting adventure with the Daleks' (adapted from the first Dalek serial) was first published in 1964. Its author David Whitaker went on to adapt into novelised form his own script for 'Doctor Who and the Crusaders' (See 'The Crusade' - "14-05"). Bill Strutton completed the trio of novels by adapting 'The Web Planet' into book-form. These three hard-backs each cost the modern-day equivalent of 62½p., but for those who couldn't run to this extravagence, the first Dalek novel was also available from 'Armada Paperbacks' for the modern-day equivalent of 12½p. However, despite the success of these novels, no others were to be published until 'Tandem Books' bought the rights from Muller in 1973. The rest is history...

Editor.....Gary Hopkins
Writers.....Jeremy Bentham
Gary Hopkins
Paul Mount
Trevor Wayne
Layout/Design.....Gary Hopkins
'DOCTOR WHO' copyright: BBC

THE CHANGING OF THE CREW

PAUL MOUNT

It's fascinating - if a little dismaying - to compare the supporting regular characters at the end, or for that matter the beginning of the first season, with those aboard the TARDIS at the end of the second season of 'Doctor Who'.

The first point of note is that by the end of 'The Time Meddler' the only member of the original cast still present was the Doctor - although even he had mellowed! All the original companions had, by this time, found their "nirvana" (by some strange coincidence all during Dalek adventures). Not only were their replacements more watery, one-dimensional characters, but their attitudes were also at fault. Compare Ian Chesterton's disbelief, distrust and downright fear of the unknown in "An Unearthly Child" with Steven Taylor's flippant acceptance of the miracle of the TARDIS with the silly acronym "I.D.B.I. - I Don't Believe It". Even Susan's replacement, the tiresome Vicki, expressed a humorous disbelief when Ian and Barbara explained about the TARDIS in 'The Rescue'.

Ian and Barbara's "softening" was more excusable, as time and experience helped them to become accustomed to their new lifestyle in space and time; so whilst they still pined for their own planet, by 'The Romans' they seemed to be enjoying themselves a little too much. Ian's plaintive desire to be able to "watch a cricket match" and "drink a pint of beer" (expressed in the last episode of 'The Chase') was a nice, if somewhat inept and last-minute, attempt to reintroduce some of the believability of the original character created in the first season. To her credit - or, rather, to Jacqueline Hill's credit - Barbara remained as stoically reliable as ever, right to the end; independent, heroic, feminine - once in a while even hysterical.

So to the Doctor himself. From his dogged reluctance to accept Ian and Barbara as friends and not just travelling companions, to his rather puny "I shall miss them" upon their departure, the character had undergone a startling metamorphosis which began with the departure of Susan. Here, and also during the TARDIS sequences in 'The Rescue', we saw traces of emotion, humanity even, in this mysterious figure. After this, the Doctor became even more intermittently querulous, vague, doddery and aggravatingly humorous. Even though the Doctor's changes in nature were, perhaps, more acceptable, the changes in the companions were the most galling. Despite their superficial strengths, Vicki and Steven were the simple mould from which most future companions would be created - figures to "have things explained to" and to "get into danger". The inter-reactions between the Doctor and his travelling companions could never be quite the same again.

DOCTOR WHO - THE MOVIE

DOCTOR WHO AND THE DALEKS

TREVOR WAYNE

starring

PETER CUSHING — ROY CASTLE
JENNIE LINDEN — ROBERTA TOVEY

Executive Producer: JOE VEGODA

Produced by MILTON SUBOTSKY & MAX J. ROSENBERG

Directed by GORDON FLEMYNG — Screenplay by MILTON SUBOTSKY

From the BBC Television Serial by TERRY NATION

TECHNICOLOR — TECHNISCOPE

A REGAL FILMS INTERNATIONAL RELEASE

THE CAST

Dr. Who ..... PETER CUSHING	Temmosus ..... GEOFFREY TOONE
Ian ..... ROY CASTLE	Elyon ..... MARK PETERSEN
Barbara ..... JENNIE LINDEN	Antodus ..... JOHN BOWN
Susan ..... ROBERTA TOVEY	Ganatus ..... MICHAEL COLES
Alydon ..... BARRIE INGHAM	Dyoni ..... YVONNE ANTROBUS

TECHNICAL CREDITS

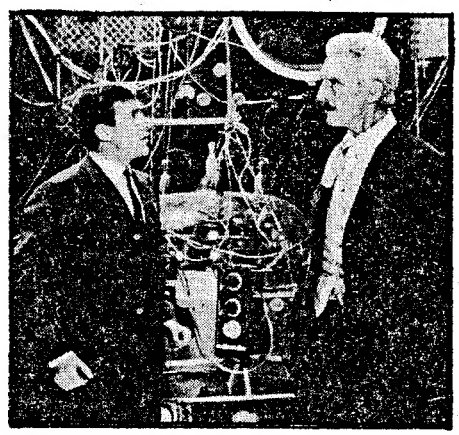
Executive Producer ..... JOE VEGODA	Assistant Director ... ANTHONY WAYE
Producers ... MILTON SUBOTSKY and MAX J. ROSENBERG	Sound Mixer ..... BUSTER AMBLER
Director ..... GORDON FLEMYNG	Continuity ..... PAMELA DAVIES
Production Manager ..... TED LLOYD	Make-up ..... JILL CARPENTER
Lighting Cameraman ... JOHN WILCOX	Hairdresser ..... HENRY MONTSASH
Art Director ..... BILL CONSTABLE	Wardrobe Mistress JACKIE CUMMINS
Editor ..... OSWALD HAFENRICHTER	Stills Cameraman ..... TED REED
Camera Operator ... DAVID HARCOURT	Asst. Art Director ..... KEN RYAN
	Set Dresser ..... SCOTT SLIMON

LENGTH 7436 ft. CERTIFICATE "U" RUNNING TIME 83 mins.

"THE FANTASTIC ADVENTURE THAT ROCKETS YOU INTO THE STRANGE WORLD OF THE DALEKS!"

This caption was one used to promote the film 'Doctor Who and the Daleks' in the United States. This Regal Films production was the first chance the Daleks had of breaking into a market outside the U.K. where they were established TV favourites. The problem was to explain to the rest of the world just what a Dalek is. Forrest Ackerman, in his "Famous Monsters of Filmland" magazine, offered American readers the following description: "The Daleks are a gelatinous mass of intensified brain power, which is a product of mutations after radiation fallout!" The article from which that quote is taken runs for six lavishly illustrated pages in which the plot is outlined, the initials of the TARDIS explained and the Dalek city described as "like something out of 'Buck Rogers' or 'Flash Gordon'". (And those are references to the original cinema serials, not the more recent attempts!)

"THE WILDEST SPACE ADVENTURE ON...OR OFF THE EARTH.'" screamed another caption. "THE FANTASTIC, AMAZING DALEKS ARE HERE!" Americans were told. However, the films were only moderately successful in the



United States where such cheap stuff had been the staple cinema diet of an earlier generation and could be seen, done a little more convincingly, in domestically produced television series such as 'Lost in Space'. The Daleks were outsiders to the American market (dare one say alien?) and they suffered the fate of many a British product on those shores - Rejection. They were unable to take advantage of the "British bridgehead" created by the phenomenal success of 'The Beatles' in the Americas. Perhaps the producers should have redubbed the Daleks with Liverpool accents...

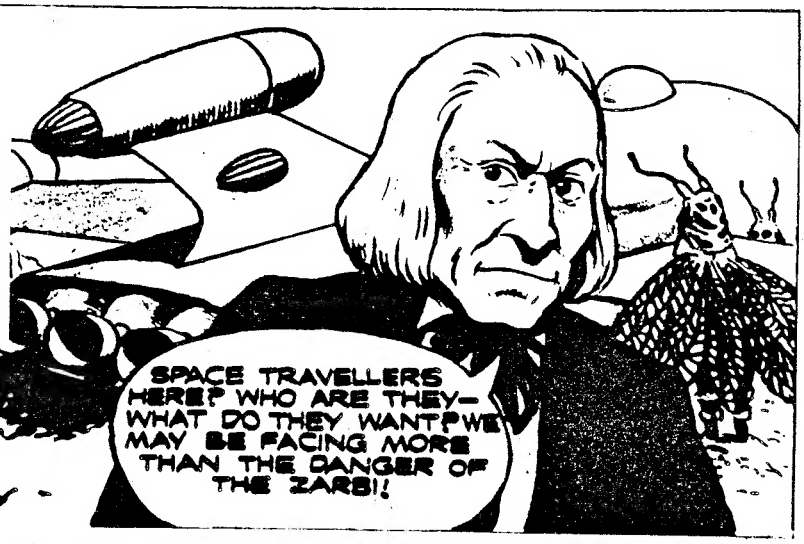
Promoting the film in Britain was no problem, as the campaign book tells would-be exhibitors: 'Doctor Who and the Daleks' was pre-sold, pre-promoted, pre-publicised and, above all, pre-merchandised. When the film was released in June 1965 there were over forty items of 'Dalek' merchandise being manufactured by twenty-five licenced concessionaires; the Daleks were featured weekly in 'TV 21' comic (which gave a great deal of publicity to the film, including an edition - July 31st. - dominated by publicity material). And to cap it all the Daleks were making their third appearance in 'Doctor Who' (See 'The Chase'). So the descriptions of the film as "...007 for all the family" and "the Space Age Swiss Family Robinson" were quite superfluous (and of somewhat doubtful relevance).

Domestically the film was a great success. It took a lot of money and continues to do so as a Saturday and school-holiday feature, often in tandem with its sequel, 'Daleks: Invasion Earth 2150 AD', and is also seen regularly on television. However, I have to admit I've always found the film a little disappointing. The big, glossy Daleks were all very well, but the end result was a rather shallow reflection of the original television serial that had inspired it.

ANNOUNCEMENT
THE BIG NEW TECHNICOLOR FILM
"DR. WHO & THE DALEKS"
WILL BE ON NATION-WIDE RELEASE FROM JULY THROUGH SEPTEMBER.
THE FILM WILL GIVE AN EVEN GREATER BOOST TO THE SALE OF DALEK TOYS.
PLAN A
DALEK WEEK TO COINCIDE WITH THE RUN OF THE FILM IN YOUR AREA.
CONTACT
YOUR LOCAL ABC CINEMA MANAGER FOR SPECIAL PUBLICITY AND DETAILS OR MR.HARRY PEASE, BLC FILMS LTD. PROMOTIONS DEPT. FILM HOUSE, 142 WARDOUR STREET, LONDON W.1.

HARTNELL IN COMICS

JEREMY BENTHAM



With 'Doctor Who' having proved a paragon illustration of the "overnight success" principle, it is perhaps a little surprising that it took so long for a regular 'Doctor Who' comic-strip to become established. A whole year went by before the first strip appeared, just as the second televised 'Doctor Who' series was getting into its stride. Since then the 'Doctor Who' comic-strip has proven to be one of the most durable in the history of British comic features, and has continued almost without a break into the present day.

Two comic-strips complemented the Hartnell era on television; one presenting the adventures of the Doctor; the other chronicling the supposed history of the Daleks.

The 'Doctor Who' strip began first in issue 674 of 'TV Comic', dated the week ending November 14th. 1964. 'TV Comic' had been a product of the late 'fifties, and had grown up in the wake of commercial television's inroads into the ratings war. Up until the beginning of the 'Doctor Who' strip its material had derived solely from ITV productions like 'Space Patrol' and 'Fireball XL5'. Indeed it was the 'Fireball XL5' strip that 'Doctor Who' replaced, with its artist, Neville Main, transferring over from Steve Zodiac to Hartnell's Doctor.

Then, as now, the rights for a private company to do a 'Doctor Who' strip only extended to using the face of the current Doctor. Hence, throughout his twenty-four travels with the face of William Hartnell, the strip Doctor was accompanied by his two pre-teenage grand-children, John and Gillian. The first story, though, did have a bearing on the television series, starting off with the two youngsters outside a high-walled junk yard in present day London. Out of curiosity the pair entered the Police Box standing against one wall, and were introduced to their grandfather who, it transpired, was an "inventor". However, John accidentally touched a switch on the console and all three were transported forward in time to the 29th. century, where they encountered a peaceful society reeling from the onslaught of a powerful alien race: the Kleptons.

The first nine adventures were drawn and scripted by Neville Main. They appeared on pages two and three in black and white. The style of illustration was a simplistic line-drawing, with the hero often looking more like Boris Karloff than William Hartnell. Main's storylines, though, did prove to be slightly prophetic. One story had the travellers encountering the Pied Piper - in truth a magician, who challenged them to several tests, with clues in the form of rhymes. Hardly a million miles from 'The Celestial Toymaker' (Serial "Y")??? In another three-part story in 1965 the plot hinged around the first landing on the Moon by American astronauts. The date specified was July 20th. 1970, almost one year out to the day!

The only foe recognisable from the television series ever to grace the Hartnell strip were the Zarbi, who appeared in a six-part adventure, opposed by their traditional protagonists, the Menoptra. A continuity note was struck in this tale with a reference made back

to the defeat of the Animus in the televised serial.

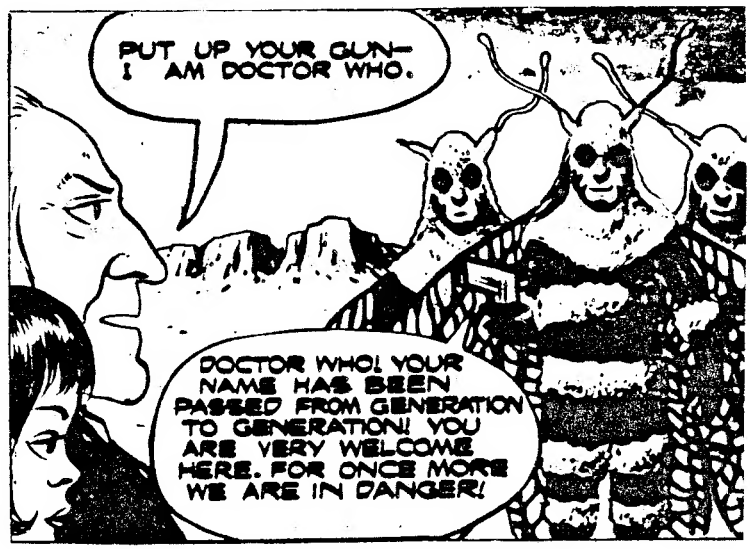
In issue 720 the strip got promoted to the centre pages and was printed in colour, with artist Bill Mevin taking over from Neville Main. Mevin's style was far more towards using photographs as the basis for his art, and his likeness of Hartnell was very good. Mevin was later replaced by John Canning, who devised the only comic-strip foes for the Doctor ever to make repeated comebacks. These were the Trods, a race of belligerent robots who glided around on traction devices, armed with very powerful ray-guns. The inference of the Daleks was obvious, though not tested until a later date. Canning also did the 'Doctor Who' artwork in the 'TV Comic' summer specials and annuals. For Christmas 1965 eager fans of the series could buy two annuals featuring the Doctor; the first being the text-based 'Doctor Who' annual; the second being the 'TV Comic' annual, in which there appeared two 'Doctor Who' strips.

The very glossy and expensively printed children's magazine-cum-comic 'TV 21' appeared a couple of months after Hartnell's debut in 'TV Comic'. For just over two years 'TV 21' devoted its colour back page to the Dalek Chronicles, a lavishly illustrated strip which began with the creation of the Daleks (at the hands of the Dal scientist Yarvelling) and ended with the Daleks discovering the location of Earth - a planet they had long sought as the home of the so-called human spirit, which the Daleks intended to crush vehemently. The storylines for these adventures, illustrated with great attention to detail by artists like Paul Jennings and Chris Achilleos, were scripted by Terry Nation himself, who even went as far as to introduce his other potential money-spinners - the Mechonoids - into the strip. Even the Lake of Mutations behind the Dalek city on Skaro got a mention.

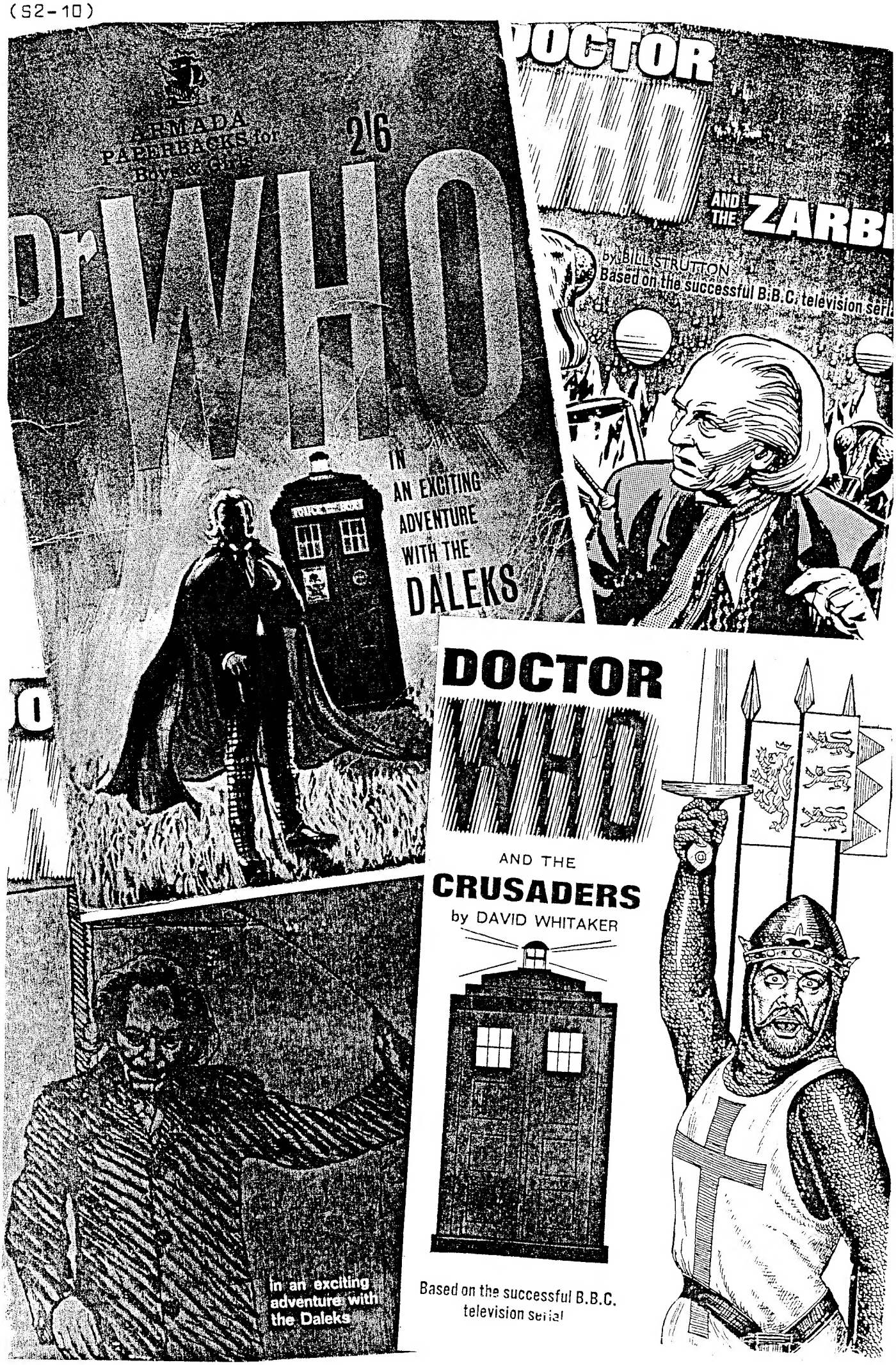
The Dalek strip ended with issue 104 of 'TV 21' as the yearly negotiated rights to the Dalek copyright were snapped up by 'TV Publications Ltd.' (the publishers of 'TV Comic'), so that the Daleks could appear with their traditional foe in the 'Doctor Who' strip.

STAND BY, CHILDREN, THE TARDIS IS SLOWING DOWN...
I HOPE WE LAND SOMEWHERE PEACEFUL - I COULD DO WITH A REST AFTER SOME OF OUR ADVENTURES!

THE TARDIS COMES TO REST, THEN...
WHERE ARE WE, GRANDFATHER?
WELL, I NEVER... THIS IS THE PLANET CALLED VORTIS...I'VE BEEN HERE BEFORE, WHEN I HELPED DEFEAT THE ZARBI!


PUT UP YOUR GUN - I AM DOCTOR WHO.
DOCTOR WHO! YOUR NAME HAS BEEN PASSED FROM GENERATION TO GENERATION! YOU ARE VERY WELCOME HERE. FOR ONCE MORE WE ARE IN DANGER!

(S2-10)


ARMADA
PAPERBACKS for
Boys & Girls
2/6
Dr WHO
IN
AN EXCITING
ADVENTURE
WITH THE
DALEKS
DOCTOR
AND THE ZARBI
by BILL STRUTTON
Based on the successful B.B.C. television seri
DOCTOR
WHO
AND THE
CRUSADERS
by DAVID WHITAKER
In an exciting adventure with the Daleks
Based on the successful B.B.C. television serial